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J. Bonwell
12 Almack Road
Canonbury Park
London

Sketches in India.

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Sketches in India;

TAKEN AT

HYDERABAD AND SECUNDERABAD,

IN THE MADRAS PRESIDENCY.

BY

CAPTAIN ALLAN N. SCOTT,

MADRAS ARTILLERY.

EDITED BY

CHARLES RICHARD WELD,

BARRISTER-AT-LAW.

LONDON:

LOVELL REEVE, 5, HENRIETTA STREET, COVENT GARDEN.

1862.

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PRINTED BY
JOHN EDWARD TAYLOR, LITTLE QUEEN STREET,
LINCOLN'S INN FIELDS.

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Gift
Prof. H. H. Bartlett
10-9-1930

PREFACE.

Among the great modern scientific discoveries which, as the poet truly says, have "shaken mankind" by their wonderful nature, few minister more abundantly to the enjoyment of man than that of Photography. By it we behold, as it were in a mirror, the features of those most loved; remarkable and beautiful scenery, structures famous for their architectural elegance, or as being the scenes of striking historical events. In truth, by the aid of good Photographic pictures, we become almost as well acquainted with the scenery and buildings of a country as if we had travelled through it, and we have the satisfaction of knowing that the views placed before us are perfectly truthful, the great sun-painter being worthy of all credit.

Thanks to the cultivation of Photography by amateurs, many of whom are as skilful as professional Photographers, we have now sun-pictures of far-distant countries. Egypt, with its wondrous architecture, its vast deserts and picturesque people, has been made familiar to us by photographic pictures, and it is now our pleasing duty to edit the following 'Sketches in India,' which we feel sure will be admitted to be highly successful examples of the Photographic art.

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The artist, Captain Scott, has long relieved the monotony of Indian life by the use of his camera in that country. Those who exercise the art know the difficulties that the Photographer has to overcome in taking Photographic pictures in India, and will accord Captain Scott the great praise due to him for the success he has attained.

Indeed, the sketches are so good and clear, that the Editor has felt it almost superfluous to write any description of some of the pictures. Others, however, he has thought would be more instructive and more highly enjoyed by descriptions, particularly those delineating Native Customs, which are little known in this country.

At any time these 'Sketches' would be valuable; but at present, when India is justly engaging public attention from being a country of almost boundless natural resources and wealth, they possess peculiar interest.

C. R. WELD.

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I.

Hill-Fort of Golconda, near Hyderabad.

Golconda was formerly the capital of an extensive and powerful kingdom of Mahomedan Princes which rose to independence on the decay of the Bahmuni dynasty, under the style of "Kootub Shahy," and conquered the Province of Golconda, with others, from the Hindoo Princes of Wurungou. The Kootub Shahy dynasty ceased on the capture of the City and Fort by the famous Aurungzebe in 1687 after a siege of seven months, when the entire territory became incorporated with the Empire of Delhi.

The city of Golconda was the first capital of the Kootub Shahy kings, but the situation being confined and unhealthy, a new city was founded by Hyder Kootub Shah about six miles south-east from the old one, and called Hyderabad, which is the present capital of H.H. the Nizam.

Golconda has long been famed for its Fortress, deemed impregnable by the natives; its massive and vast mausolea, and for the ruins within the Fort, of the palaces of the Kootub Shahy kings. The Fortress stands on a rocky ridge of granite, and is strongly defended both by nature and art.

Many of the wealthy inhabitants of Hyderabad have residences in the city of Golconda, which is partly in ruins. The Fortress, being the depository of the Nizam's treasures, is kept in tolerable preservation.

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II. TO XII.

Tombs of the ancient Kings of Golconda.

THIS, and the ten following views, represent the mausolea of the ancient monarchs of Golconda, their relatives and dependants. Among the many remarkable buildings in India it may be truly said that few are more striking or impressive than these venerable tombs. The most ancient, that of the founder of the Kootub Shahy dynasty, was built about three centuries ago; the others at succeeding intervals of one hundred and fifty years. They form a vast group, standing about six hundred yards north of the Fort, on rocky and generally desert ground, the stern features of which heighten the grandeur of these imposing buildings. Some however are enshrined in orange, mango, and date trees, from which, as in No. 9, the grand solemn tombs rise majestically.

Indian kings and princes have always had a predilection for magnificent mausoleums, sparing no expense to raise splendid monuments to their deceased relatives. Those at Golconda are among the most costly, some having, it is said, cost £150,000. Each tomb stands in the centre of a spacious quadrangular

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platform or terrace approached on all sides by flights of steps. These give access to a rich arcade, which is well seen in No. 2, formed of an equal number of pointed arches on each front, surmounted by a lofty balustrade and a minaret at each angle. The body of the building, also quadrangular, rises about thirty feet above the terrace of this arcade, and is also surmounted by a balustrade flanked by minarets of smaller dimensions than those below.

From the centre of this portion of the building springs the dome, forming, by its magnitude, a distinguishing feature in a structure equally remarkable for the splendour and symmetry of its proportions. Under each dome is a sarcophagus of polished black trap, covered with inscriptions in relief from the Koran, and similar to that represented in No. 11, bearing the titles of the king interred beneath. The inscription on this tombstone and that on the headstone of the tomb in No. 3 may be read with a magnifying glass. The bodies of the monarchs are not, however, immediately under the tombstones, but in a crypt under a stone of plain black granite. The lower portions of these tombs are composed of grey granite, finely wrought. The upper portion is coated with chunam, or stucco, and some are highly enamelled and ornamented with porcelain tiles. In some of the ornaments to the cornices, are extracts from the Koran, in white letters on a blue ground, which give a pleasing effect. There is a local tradition that this exquisite enamel is the work of Chinese artists, brought expressly from China for the purpose; but it is much more probable that the ornaments were executed by native workmen, as similar ornamentation is found in other parts of India.

Unfortunately, the beauty of these tombs has not had the

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effect of averting the spoiler's hand, which, more than time's gnawing tooth, has committed such heavy and grievous devastation, that nothing but their great solidity has saved them from utter ruin. A small mosque is attached to each tomb, which formerly possessed the privilege of sanctuary, for these tombs had a religious character, a large staff of priests being maintained in connexion with them. In No. 8 may be seen the small stone pulpit from whence the discourses are delivered.

A more practical, if not so holy purpose to which these mausolea are now applied is for picnics, got up by the officers of the force at Secunderabad, the largest tomb, represented in No. 2, being in most request for this purpose, while No. 12 shows the verandah of one of the tombs, in which a party of Europeans are engaged in this recreation, their native attendants standing meanwhile against the walls. It will be observed that some of the tombs are much smaller than others: these are supposed to have been raised in honour of younger members of the Royal Family, and of their dependants.

We should hardly be warranted in passing from Golconda without noticing that it has long been associated with the most precious of all gems; the diamond mines in that province having been most remarkable for their abundant yield. The famous mines were not, however, in the vicinity of the Fortress, but at the base of the Neela Mulla mountains. The real age of these mines has never been precisely ascertained, but it is pretty certain that they were worked early in the fifteenth century. Tavernier, who visited the mines in 1660, gives a very circumstantial account of their great wealth at that period. At one mine, about sixty miles from Golconda, no less than thirty

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thousand labourers were employed by the lessee of the mine, who paid a yearly rent of three hundred thousand pagodas (£120,000) to the king for the privilege of working the mine, with the understanding that all stones weighing more than two carats were to be considered the king's property. This, however, did not prevent many large and valuable diamonds obtaining a wider circulation than the monarch of the mines covenanted; and Tavernier states, that the diamonds were esteemed so highly on account of their pure water, that although extremely severe punishments were inflicted on all who defrauded the sovereign, there never was any difficulty in selling the gems to private individuals at high prices.

But by far the richest mine was that at Gani, also visited and described by Tavernier. It was about six days' journey from Golconda; at the time of Tavernier's visit, it employed sixty thousand labourers, and yielded magnificent gems. One in its rough state weighed, according to the French jeweller, no less than 793 carats; and though this may be somewhat mythical, there is no doubt that the *Regent*, which is admitted to be the most perfect and beautiful diamond in Europe, came from the Golconda mines. This exquisite gem, which originally weighed 410 carats, has a romantic history attached to it. It was stolen from the mines and sold to Thomas Pitt, grandfather of the Earl of Chatham, for £20,000. But as this sum was very much below the real value of the gem, rumours were circulated that Mr. Pitt, who was at the time Governor of St. George, had acquired the diamond by nefarious means. The rumours were strengthened by Pope's caustic lines:—

> "Asleep and naked as an Indian lay,
> An honest factor *stole* the gem away."

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Mr. Pitt offered the diamond to several European sovereigns, and finally sold it to the Regent Duke of Orleans for £92,000, about half its estimated value. It was stolen a second time during the Great Revolution; pawned by Napoleon I., and passing unscathed through half-a-dozen more revolutions, still appertains to France.

The diamonds found in the province of Golconda, were sent to the city of Golconda to be cut and polished. These operations employed a great number of hands; and as the place became the chief diamond mart, the custom led to the prevalent mistake that the gems were found close to the city.

The mines which yielded these costly stones in such abundance are now only very partially worked, by washing the old débris and gravel. No new ground is broken. Small flat diamonds are occasionally found, but not of sufficient value to encourage further more extensive local operations; but it is probable that researches guided by skill and science, would disclose almost inexhaustible diamond treasures in this part of India.

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III.

Tomb of the ancient Kings of Golconda.

In this view the inscription on the headstone of the tomb is very apparent.

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IV.

Tomb of the ancient Kings of Golconda.

ANOTHER tomb, remarkable for the great beauty of the entablature.

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V.

Tomb of the ancient Kings of Golconda.

THIS tomb differs from the others, having neither colonnade nor mosque attached to it. It is also one of the smallest among the group.

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VI.

Tomb of the ancient Kings of Golconda.

THIS tomb is surrounded by dense vegetation, composed of a variety of trees, whose graceful foliage is reflected in the water of a tank visible in the foreground.

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VII.

Tombs of the ancient Kings of Golconda.

These tombs, like that represented in the preceding view, are surrounded by orange, mango, and palmyra-trees. The domes, it will be observed, are fluted.

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VIII.

Tomb of the ancient Kings of Golconda.

THIS is one of the most imposing tombs of the group. The entablature is particularly remarkable for its beauty and elegance.

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IX.

Tomb of the ancient Kings of Golconda.

IN this, which is one of the most perfect of the tombs, the colonnade and mosque are in excellent preservation.

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X.

Tomb of the ancient Kings of Golconda.

THIS tomb is also extremely perfect, and, like that in the preceding sketch, remarkable for the elegance of its design.

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XI.

Sarcophagus under the Dome of the Tomb represented in No. 5.

THIS sarcophagus is composed of the polished black trap alluded to in our general description of the Tombs. The wreath hanging down the upper steps is composed of flowers, and has been deposited on the Sarcophagus by some religious devotee, it being the custom of those people to cast wreaths on the tombs, as *immortelles* are laid on graves by Roman Catholics.

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XII.

Colonnade of the Tomb represented in No. 9.

The builders of these venerable Tombs little imagined that their sacred courts and colonnades would ever be used for such a purpose as this picture represents. Where of old mourners wailed, revellers now make the walls resound with mirth. It must be confessed however that no better place could be found for a picnic than that here represented, being deliciously cool. The seated figures are engaged in this pleasant relief from military monotony. The standing figures are their servants.

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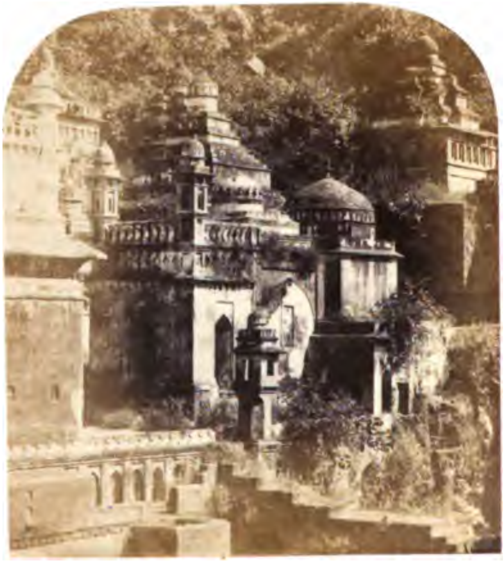

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XIII.

Very ancient Jain Temple at Mucktagherry, near Ellichpoor.

This is one of about a dozen Jain temples situated in a very picturesque glen amidst the mountains ten miles from Ellichpoor, in the Nizam's dominions, and about 280 miles from Hyderabad. Though no longer occupied, these temples are extremely perfect, and with the buildings surrounding them, formerly devoted to monastic purposes, connected with the temples, present a remarkably imposing appearance, enhanced by their position in an amphitheatre on the slope of a hill, and near a lofty waterfall. The hill is covered with dense woods. A solemn annual festival is held here, at which all the natives in the neighbourhood are present.

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XIV.

Entrance to the Tomb of Boorhan Sahib, near Hyderabad.

THIS handsome tomb is built in the Mahomedan style of architecture. The edifice in the centre is a Musjeed, or place of prayer. The entrance to the tomb is on the right of the view.

Boorhan Sahib, a holy person of the time of the first Kootub Shahy kings, became sanctified after death, and as miracles are claimed for him, his shrine is a favourite one with Mahomedans of all classes in Hyderabad, who present offerings to the saint on all possible occasions. The vicinity of so holy a personage became desirable as a burial-place, and hence arose one of the principal cemeteries of Hyderabad.

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XV.

Mahomedan Roadside Tombs near Hyderabad.

TOMBS similar to those shown in this view are common throughout the Nizam's territory, and may be seen in the environs of every town or village. They are constructed of brick and chunam or stucco, and sometimes of stone. They are frequently overshadowed by banyan trees, a fine example of which (the *Ficus Indica*) is represented in the accompanying view. This tree attains an enormous size in India, the branches sometimes extending over two acres. Though of such colossal area, the banyan tree rarely exceeds eighty feet in height. The fruit, which is small and of a deep scarlet, is only eaten by birds and monkeys.

The Tombs shown in the plate are situated near the shrine of Boorhan Sahib, and on the road into the general cemetery.

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XVI.

Tomb of a Mahomedan Lady at Booran Sahib's Durgah, near Hyderabad.

THIS is an extremely beautiful example of the elegance displayed in the erection of tombs in India to illustrious persons. That here depicted was raised in honour of the mother of Nawaub Shumsh-ool-oomra, of Hyderabad, who is Commander-in-Chief of the Nizam's troops. The entire structure, however, represented in the view is not the lady's tomb—that portion on the left being a distinct edifice, which the Nawaub is constructing to contain his own remains.

The execution of the stucco-work, which, in arabesque and other patterns, almost equals marble, is from the designs of the Nawaub Shumsh-ool-oomra himself.

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XVII.

Another View of the same.

THIS is an enlarged representation of the tomb represented in the foregoing view, and shows the extreme beauty and elaborate character of the entablature and minarets, the spires of which are richly gilt.

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XVIII.

Door of the same.

WITHIN the doorway on the right, composed of beautiful fret-work, will be seen the tomb of the lady over whose remains this beautiful edifice has been raised. The tomb is generally covered by an embroidered cloth of gold. The figure on the right in the foreground is the Mahomedan guardian of the tomb.

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XIX.

Hindoo Temple at Secunderabad.

THIS temple stands at the end of one of the streets in Secunderabad. It is remarkable for the profusion of curious figures, representing Hindoo deities, with which it is covered. Secunderabad, or Alexander Town, from the Persian word *Secunder*, signifying Alexander, and *Abad*, a dwelling, is about five miles from Hyderabad. It is a British Military Cantonment of considerable importance. The situation of Secunderabad is striking, standing by the side of a large tank or lake, three miles in length by two broad, and amidst granitic hills of rugged and picturesque forms. The tank, which is called the Hussein Sagor, or Sea of Hussein, was constructed in the reign of Hussein Kootub Shah of Golconda at an expense of, it is said, fifteen lacs or £150,000. The bund, or bank, which holds the water is a mile long, and its greatest perpendicular height seventy-two feet, being one of the largest earthen mounds for confining water in India. This tank is used for irrigation, and yields a large revenue.

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XX.

British Residency at Hyderabad.

The Nizam's Palace, the principal Mosque, and the British Residency are the largest and the most remarkable buildings in Hyderabad.

The Residency, which is separated from the city by the river Moosey, was built in the beginning of this century by Captain Samuel Russell, of the Madras Engineers. The principal front shown in the accompanying view is distinguished by an enormous portico, intended of course as an ornament, but quite out of proportion to the building. The shafts of the columns, which are of the Corinthian order, are no less than sixty feet in height. These columns are composed of white chunam, highly polished. Their bases rest on a noble flight of steps flanked by colossal sphinxes. The interior of the portico, cornices, &c., are ornamented in the richest style of Grecian architecture, and the whole is constructed on the model of the Parthenon at Athens.

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XXI.

Back View of the British Residency at Hyderabad.

THE side of the Residency here shown, which looks towards the city of Hyderabad, though not so imposing as the front, is more harmonious, the whole of the architecture being of the Doric order; while that of the front is Corinthian. The Residency is surrounded by noble trees and charming gardens, radiant with flowers, and diversified by ponds and fountains.

The interior contains a grand suite of state apartments on the upper story, which, though decorated in too gaudy a style to satisfy European taste, are admirably adapted to please the natives, who delight in showy decoration and glaring colours.

A remarkably fine bridge, built of granite, connects the Residency with the city. It was constructed by Major Oliphant in 1831, at a cost of £10,200.

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XXII.

The Protestant Church at Secunderabad.

St. John's Church, here represented, is a good example of the usual Protestant churches in India. It is calculated to accommodate about 400 persons. The Christian and Mussulman religions may be said to meet at Secunderabad, for the granitic hills around the town are surmounted by numerous tombs of Mussulman ascetics who are regarded as saints, and to whose resting-places numerous pilgrimages are performed; while the Christian religion is largely represented by the numerous British troops stationed at Secunderabad.

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XXIII.

View in the Arsenal at Secunderabad.

THIS is one of the largest arsenals in Southern India. The troops dependent on the arsenal constitute the Hyderabad Subsidiary Force and the Hyderabad Contingent Force. The latter consists of four regiments of Irregular Cavalry, six of Infantry, and four batteries of Artillery, all the troops being natives. The figures are Store-Lascars, employed in the arsenal to move the Artillery stores, and for any other military labour.

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XXIV.

Another View in the same.

THE Lascars here are engaged in loading the bullock-carts employed in conveying Artillery stores from place to place. The magnificent tree in the back-ground is the *Ficus religiosa*, or Peepul tree, common throughout India, especially near houses, where it is planted for the sake of its dark shade. It is held in superstitious veneration by the Hindoos, because their Deity Vishnu is fabled to have been born under its branches. The veneration felt for this tree in Candy is so great, that no one but the King is permitted to have even the representation of its leaves. Its bark is a good tonic, and the seeds are said to have a cooling effect. The leaves are used by the Arabs for tanning leather.

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XXV.

A Street in the Bazaar at Secunderabad.

Here we have an ordinary street scene. Every town and village in India has its bazaar. In the hamlets of rural districts, the bazaar generally consists of a single small shop, whose entire stock consists of grain, coarse cloths, a few sweetmeats, earthen vessels, tobacco, and brass and other ornaments for women. In the towns, a group of shops of various kinds, containing a greater assortment of miscellaneous stores, may be met with, and in large cities whole streets and squares are comprised within the bazaar. The natives, according to custom, are seen seated in front of their shops, their attention on this occasion being bestowed on Captain Scott and his camera, the operations of which appear to them nothing short of marvellous.

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XXVI.

Entrance to the Village of Mowl Alli, near Secunderabad, with Sago Palm-Trees.

This village is about four miles north-east from the Military Cantonment of Secunderabad. It is situated at the foot of a large hill, on the top of which is erected a tomb to a Mahomedan Saint, called Moula Alli. An annual festival is held here, and continues for about three days, to which the whole of the inhabitants of Hyderabad flock. The scene is very animated, and the return home on the last day of the festival, though not quite so celebrated as the return from the Derby, is equally curious and amusing: the city nobles, in all their splendour, being attended by their armed retainers, and preceded by their peculiar bands of music; all kinds of vehicles, people riding camels, elephants, horses, and even bullocks thronging the road; while the streets are filled with vendors of all kinds of toys, sweetmeats, etc. etc.

The Sago Palm is one of the smallest of its tribe, seldom reaching to more than thirty feet in height. The edible farina is the central pith, which varies considerably in different trees as to the time required for attaining maturity. A liquor may be extracted from the Sago Palm, but it is always at the expense of the farina within, which is one of the most nutritious and lightest of digestion in the numerous list of vegetable substances. It is eaten by the natives in the shape of pottage.

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XXVII.

The Date Palm.

THE Date Palm, or *Phœnix dactylifera*, is celebrated in Egypt, Arabia, and Persia, for the sugary fruit that it yields. The tree is very interesting to botanists, because it was the first which drew their attention to the sexes of plants. It is recorded that, when the Persians were afraid of their country being ravaged by an enemy, they collected great quantities of pollen from the male trees in order to sprinkle it over the female trees when their foes were gone. The Indian Date Palm produces a description of cane-sugar, by boiling the sap procured from incisions made in the spadices or flower-heads. The tree generally attains a height of about fifty feet. When young, the straight cylindrical trunk is set with the persistent bases of the fallen leaves. The leaves at the summit are surrounded at their bases by a network of fibres. The Date rarely flowers before the age of twelve years. The fruit in India is not edible, being hard and very astringent.

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XXVIII.

Tree at the Residency, Hyderabad.

ALLUSION has already been made to the numerous fine trees around the Residency of Hyderabad. That represented in the accompanying photograph is remarkable for its fine ramification, which is seen to great advantage in its leafless state.

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XXIX.

View from the Garden Residence of Nawaub Shumsh-ool-oomra, of Hyderabad.

The Juhan Numa (View of the World), one of the residences of Nawaub Shumsh-ool-oomra, is situated about a mile and a half outside the city of Hyderabad, and is built in imitation of the old French style of architecture, with a gallery overlooking the reception-rooms. The garden and grounds are beautifully laid out: fountains, marble seats, and brilliant flower-beds alternating. In the rear of the building is a considerable menagerie of wild animals.

From the summit of the house a magnificent view of Hyderabad and the surrounding country is obtained.

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XXX.

View from the Garden Residence of Nawaub Shumsh-ool-oomra, of Hyderabad.

In this view the large Mosque at Hyderabad is seen on the horizon to the right of the picture. Amidst the dense woods which encircle Hyderabad are numerous fine tanks, some of very large dimensions: one four miles from the city is three miles in length and two in breadth, another is twenty miles in circuit. These are used for irrigating rice, sugar-cane, and other produce; and are valuable in proportion to the amount of water stored.

The view comprises a considerable portion of the city of Hyderabad; but the trees are so much grown, and so thick in gardens and enclosures of the city, that but little of the houses or buildings can be seen from a distance.

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XXXI.

View from the Garden Residence of Nawaub Shumsh-ool-oomra, of Hyderabad.

THE building on the right is a Mahomedan tomb. The trees are mostly mango and tamarind, which in this part of India attain great luxuriance.

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XXXII.

View in the Residence of Nawaub Mooktiar-ool-Moolk Salar Jung Bahadur, Minister at Hyderabad.

THIS is one of the most elegant and beautiful buildings in Hyderabad. That part represented in the view consists of an extensive quadrangle, open to the sky, and surrounded by a colonnade with the peculiar crenated arches prevalent in edifices in India. A large reservoir nearly fills the open part of the quadrangle, in the centre of which is a fountain, the plashing of whose waters and pleasant spray impart a refreshing coolness to the atmosphere. From the arches of the colonnades depend numerous chandeliers, which are brilliantly lighted on festive occasions, when the effect produced by the fairy-like scene is most enchanting. Nawaub Salar Jung lives in this residence, and the portion represented in the plate is that used on occasions of entertainments and dinner parties. The Nawaub himself is extremely hospitable, and does the honours of his own dinner-table with grace and animation. This is the more worthy of record, as the nobles of Hyderabad are not in the habit of presiding personally at the head of their tables.

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XXXIII.

The China Room in the same.

The sketch shows the realization of a fanciful conceit of the late Nizam's minister, all the ornamentation of a room in his residence being produced by China plates, cups, and saucers, disposed to represent various devices. They are multiplied by numerous mirrors attached to the walls. The figures in front are four Arabs, part of the minister's body-guard.

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XXXIV.

View in the Residence of Nawaub Shumsh-ool-oomra, of Hyderabad.

THIS view shows one of the courts of the lovely residence, in the city of Hyderabad, of the commander of the Nizam's troops. The Nawaub, his son, grandson, and attendants, are seated and standing under the colonnade. Fountains and globular lamps of various colours are in the foreground.

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XXXV.

Mid-Day Rounds: a Sunshiny Day.

An officer in India, in all weathers, fair or foul, in cool winter or furnace-heat summer, must go the rounds of his Camp or Station when he is on duty as officer of the day. Happily, military discipline is so far relaxed as to allow the officer to do this duty under an umbrella, which at all events has the good effect of saving him from a *coup de soleil*. The figure on the left in the view is a brother officer, that on the right the officer's horse-keeper.

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XXXVI.

Packing Carts preparatory to Marching.

THIS represents an every-day incident in military life in India. The carts are drawn by bullocks, and are generally used to transport luggage from station to station. The vehicles are called, in the Madras Presidency, bandies. The men packing are the cart-drivers.

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XXXVII.

"Good-Bye."

HERE we have an officer about to start on military duty through a blazing atmosphere. He has just cooled his throat with a bottle of soda-water, and, attired in a white quilted covered cap and a quilted coat, wishes his friend good-bye The white mufti of the latter contrasts pleasantly with the dark clothes of the officer on duty.

The pith caps sometimes worn in India, which are at once admirable non-conductors of heat and very light, are made from the *Æschynomene paludosa.* It grows in marshy districts, and is in fact a gigantic rush, sometimes three inches in diameter. The stem consists of pith, composed of fine cellular tissue which forms the well-known rice-paper. This is obtained by dividing the pith with a sharp knife. Hats and caps of it are made by pressing layers of the pith together.

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XXXVIII.

A Hill Tent.

THIS shows the most convenient tent for marching, being very portable and easily pitched. It can be carried by four bullocks. The roof is double (each portion being composed of four folds of cloth, with a considerable space between each roof to allow of ventilation), the walls single. The east and west sides are protected by canvas flaps, which keep the sun from striking on the walls, and afford protection to servants. In the view, Lascars are seen pitching the tent, and the seated figure is an officer, who has just reached his encamping ground, and is refreshing himself by drinking tea.

The small tent top on the right is the bath-room, tubbing being an indispensable ceremony in the daily life of an Englishman in India.

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XXXIX.

Scene in Camp.

THIS view represents a native barber performing his daily morning's work in camp. These barbers, who are wonderfully dexterous shavers, belong to a peculiar caste, and besides acting as barbers, are in the habit of beating drums and blowing trumpets at the festivals of their heathen god. The Teloogoo barbers in the north of India serve as attendants, and are also allowed to cook the food offerings to Jugganauth. The barbers in the south of India observe the religion of Siva, those in the north that of Vishnu. They usually receive four shillings a month from each officer for their services. The barber's implements, such as razors, soap, etc., are carried in his waistband.

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XL.

"Rest, Warrior, Rest."

A European's first night in the hot season in India is not easily forgotten. Divested of all covering beyond a thin shirt and equally thin drawers, the unhappy wooer of Morpheus simmers in a bath of perspiration that would delight the sudatory candidate in a so-called Turkish bath. The bedstead, it will be observed, is not overloaded by upholstery; fine matting does the duty of a mattress, and muslin in the form of a mosquito curtain that of *late* ordinary European curtains. It is not, however, at every station that the comparative luxury of sleeping under the canopy of heaven can be indulged in; for there are such things in India as snakes, scorpions, and centipedes, and it is equally certain that these, but especially the latter two, not unfrequently manifest a desire for the companionship of man which is by no means reciprocated.

However, in this instance, the officer seems proof against mosquitos, and all reptiles, and is apparently sleeping coolly; though, could we look into the water-bottle by his side, we venture to say that we should find it empty, one of the inevitable consequences of passing a hot night in India being to drink up all the water at a very early period of the night.

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XLI.

The Dead Tiger.

THOUGH photographers are for the most part a set of bold, impudent fellows, poking their bright-eyed cameras into all places, public or private, we much doubt whether the most determined has had the cool pluck to plant his camera at the exciting moment when a royal Bengal tiger was about to either kill or be killed. A photograph of the savage beast just as it was about to make its last spring would be a very interesting picture, much more so, we must admit, than that of the dead tiger here represented. Of it we have really nothing more to say than that it is the one hundred and fifth tiger shot by the gentleman standing over the prostrate beast.

Tigers are pretty abundant round Secunderabad, and thus any griff eager to distinguish himself may without any difficulty have the opportunity of facing a tiger. The usual means employed is to fasten a bullock in a tiger haunt, and when the tiger is reported to have killed it, the sportsman ascends a tree and waits until the tiger returns to finish eating the unfortunate animal, when, if he be fortunate, he will probably bag the royal game.

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XLII.

News from Home.

Only those who have been long absent from the home of their heart and affections can appreciate the delight experienced by the receipt of "News from Home," unless indeed it be embittered by grievous intelligence. The time was, and not long since, when "news from home" was only received in India at very distant intervals. Now, however, thanks to the rapid communication between England and India, and the formation of railways in the latter country, no "station" entirely merits to be called

"Remote, unfriended, solitary, slow;"

and thus the advent of the English mail has ceased to be looked forward to with the fretful impatience that was formerly manifested. The accompanying sketch represents an officer, a solitary bachelor, sitting in the verandah of his house, perusing his "home news," which has evidently not been of a nature to disturb his composure. His breakfast things are at his side, and above him a native lark is suspended in a cage. This bird sings charmingly in confinement when the light is excluded from the cage; and it will be observed that this has been done in the present instance. The blinds between the pillars are made of split reeds, and admit the air while they exclude the sun.

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XLIII.

"Early Breakfast."

THIS, in India, generally called Chota Hâzreé, "The Little Breakfast," is a very light affair, for pallid rather than hearty appetite is the rule. Here are three officers taking breakfast in the verandah of their house after the early ride or parade, which takes place about sunrise; but the two dogs are evidently paying greater attention to the pabulum than their masters. This is, however, only the first breakfast; the second, taken some hours afterwards, is of a more solid nature. Coffee or tea, with a mild cheroot, newspapers, and the discussion of affairs public and private, wile away an hour or so from the monotony of the day.

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XLIV.

A Palanquin.

The Indian Palanquin is so well known as scarcely to require description here. Briefly, however, we may state that it is generally carried by six bearers, that their pace is about three miles an hour, and that one set of twelve bearers will travel from twenty to twenty-five miles a day. The Palanquin is generally used by ladies travelling in India, and seldom by gentlemen, who prefer riding or driving, as being more agreeable and expeditious.

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XLV.

A Buggy.

THIS is another well-known Indian conveyance, without which no officer's or civilian's establishment is considered perfect. It resembles our gig, but unlike the latter vehicle has a hood, which is put up when driving about in the daytime. The sketch has evidently been taken when the sun was losing its force, as the hood is down.

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XLVI.

Brougham, with Arab Horses.

Though the Buggy is the common vehicle in India, yet married officers and civilians frequently keep other descriptions of conveyances. The Brougham (sometimes called a Palanquin Carriage), among others, is not uncommon at large stations. It differs in one respect from its English prototype, being provided with a double roof, to break the intensity of the sun's rays.

The horses depicted in the accompanying view are Arabs, about fourteen hands high.

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XLVII.

Carriage, with Pegu Ponies.

HERE is another vehicle, the property of a married officer. The ponies harnessed to it are from Pegu, and are remarkable for their symmetry and powers of endurance. They are generally about eleven hands high, and cost from £15 to £40 each. They are used for the saddle as well as in harness. The driver and horsekeeper (who runs by the side of the carriage with a fly-flapper) are both natives.

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XLVIII.

Mountain Train Ordnance.

THE ordnance represented here can be used either as howitzers or mortars. That in the foreground of the view shows it as a mortar, and that in the background as a howitzer. The Madras Artillery used ordnance of this description in the late war with China. The trees in the background are the mango. There is a great variety of them in India; the best are in Bombay. Their propagation is easily effected by seed and grafting, but the process is slow. The fruit of the mango is often disliked at first because it has a slight taste of turpentine, but it soon becomes greatly esteemed. It makes a fine pickle with the addition of a little curry-powder, and a thick caustic oil is extracted from the nut. Mango trees often attain a very great size, and in general appearance are not unlike large oak trees, or, more properly, the sweet chestnut when it reaches the size observable in Italy or Spain.

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XLIX.

Irregular Cavalry of the Hyderabad Contingent.

THERE are four regiments of cavalry in the Hyderabad Contingent. These troops are principally Mahomedans; they wero very effective in aiding to suppress the late mutiny. The force consists of picked men: many of the privates even are of the best Mahomedan families. The entire Contingent is under the command of the British Resident at Hyderabad.

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L.

The same (Dismounted).

In this view the officers are represented sitting in the centre, the privates standing on their right and left. Some of the privates are armed with carbines and swords, and some with lances and swords. The dress of the Irregular Cavalry is green, and consists of a long coat richly embroidered with gold, tight trousers, and long boots, with the native turban, and black accoutrements.

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LI.

Commandant of Irregular Cavalry receiving the Morning Report.

THIS represents the Commandant—who is a European—receiving the usual morning report. The figure behind the Commandant, with his arms folded, is the Cutwall, or head of the Native Police. The native seated on the ground is the Moonshie, who is reading the report. The other seated figures are native officers. The sketch is taken in the verandah of the Commandant's bungalow.

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LII.

Infantry of the Hyderabad Contingent.

There are six regiments of Infantry in the Hyderabad Contingent, and they are equipped similarly to our own British regiments, with the exception that they still retain the old Brown Bess. A native officer will be observed on the right of the trunk of the tree. The figure in the centre, seated, is also a native officer in his every-day dress. The uniform is in all respects similar to Regiments of the Line,—scarlet coat with Oxford-grey cloth pantaloons in cold weather, or strong calico-drill, dyed black, in the hot months. The cap is the Kilmarnock bonnet without a peak, and is generally covered, when on duty or service, by a quilted cotton cover, with a flap behind to keep off the sun.

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LIII.

Group of the Tenth Regiment of the Madras Native Infantry.

The Madras troops were perfectly staunch during the recent mutiny. The group is of native officers and men. The Subadar Major occupies the centre of the picture. The white head-pieces are turbans or shakos covered. The soldiers with white trousers are in full dress. The drummer, and bandsman in his rear, are East Indians. The non-commissioned officer on the left is a havildar or sergeant. The curious ornament (if it can be called so) at the top of the head-dress was originally intended, we believe, as a rest in firing. The cap or head-dress is made of wicker-work, covered by painted canvas. Nothing more unbecoming or inconvenient can well be imagined; but the army resists, most unequivocally, any attempt to alter or amend it, and most particularly any head-dress, which, like the Kilmarnock bonnet, Scotch round cap or ordinary forage-cap, is worn by Eurpeans.

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LIV.

Portrait of Nawaub Mooktiar-ool-Moolk Salar Jung Bhadur, Minister at Hyderabad (Deccan).

This nobleman, familiarly known as the Nawaub Sahib, is the present Prime Minister at the Court of Hyderabad. His family name is Meer Torab Ali. He is married to a daughter of Fukhr-ool-Moolk, a nobleman of the city. The Nawaub's robe is of the richest material, and the jewels in the form of chains and rings worn by the great man would excite the envy of many a fashionable lady in European capitals. The conduct of this nobleman throughout the trying season of the mutinies, when the whole of the Mahomedan population of Hyderabad, excited by fanatical preachers and traitorous emissaries, could hardly be restrained from open violence, was beyond all praise. To his courageously steadfast attachment to the British cause and government, even at the daily risk of his own life, may be attributed the peace of the city and, with one exception only, the quiet demeanour of its population. We trust, as we believe, that those services have been duly acknowledged; for had Hyderabad mutinied, the rest of the south of India would assuredly have followed.

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LV.

Group of Nobles of Hyderabad (Nawaub Salar Jung, his Nephew, and Rajah Narrindhar).

THIS photograph represents Nawaub Salar Jung, in another costume, seated in the colonnade of his residence. His financial minister is seated on his right hand, on his left is his nephew.

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LVI.

Another Group of Nobles (Nawaub Shumsh-ool-oomra, his Son, and Grandson.

THE nobleman in this picture, with his right arm thrown over the shoulder of the figure on his right, is Nawaub Shumsh-ool-oomra, the Commander of the native troops at Hyderabad. In 1801 he married Busheer-oon-Nissa, Begum, sister of the late Nizam, by whom he has two sons and three daughters. His titles are, Sun of the Noble, Sun of the Star, Sword of the Country, The High Nobleman, The Sword of the country. The seated figure on his right is his grandson, that on his left his son. Behind are various attendants.

The Nawab is a well educated and highly intelligent Mahomedan gentleman. In his youth he was celebrated for his attainments in the sciences, so far as he could learn them from Arabic books, and particularly in mathematics. He is the author of some scientific tracts and commentaries on learned Arabic works. He has also designed buildings, and studied Mahomedan architecture. He has employed for many years several gentlemen to make translations from European scientific and literary works, corrected these translations, and had them printed at his own press. It is pleasing to record such attainments in men of his rank and wealth; the very opposite being the usual condition of most noblemen at the Hyderabad Court.

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LVII.

A Hindoo Gentleman of Hyderabad.

THIS is the portrait of an eminent architect in Hyderabad, who has executed many works in that city, and also several public buildings at Secunderabad.

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LVIII.

Dassey Singh (a Seikh).

THIS person commands a small body of men in the Nizam's service. His peculiar-shaped turban is adorned with a species of Discus characteristic of Seikhs.

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LIX.

A Parsee Lady and Children.

This Lady is the wife of a Parsee gentleman residing at Hyderabad. The Parsees came originally from Persia, from whence, being Fire-worshippers, they were driven by Mahomedan persecution, and settled in large numbers on the Bombay side of India. They are highly intelligent, and more like Europeans than Indians. They are for the most part engaged in mercantile pursuits, and rarely enter the army. The white marks under the noses of two of the figures represent nose-jewels.

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LX.

A Hindoo Lady.

THIS portrait is interesting, as showing the usual dress worn by Hindoo ladies. The graceful manner in which the muslin robe is disposed is particularly pleasing, and might be followed with advantage by many English ladies, who unhappily, by adopting the fashion of contracting their waists to wasp-like proportions by the pernicious custom of tight-lacing, and distending their nether garments to monstrous dimensions by crinoline and metal contrivances, do their utmost to mar their graceful proportions.

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LXI.

The Sleeping Beauty.

THE inquisitive bright-eyed camera has here caught a lady enjoying her siesta, and slumbering in happy unconsciousness of heat, insects, or any other of the sleep-dispelling plagues incident to the East.

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LXII.

A Bombay Hawker or Pedlar.

THE hawker represented in this picture, with the white jacket and turban, is a Mahomedan. He forms one of a numerous company of peripatetic merchants who travel from station to station, not like their brethren in Europe with pack on back, but with voluminous trunks or boxes, which are carried by coolies hired for this work at sixpence per day.

These perambulating pedlars deal in all kinds of miscellaneous articles, such as cloths, muslins, silks, ribbons, pickles, needles, pins, etc., and thus find custom at all Stations, and particularly at those where ladies abound. For as, unhappily, England's fair daughters find time hang very heavily on their hands in India, the advent of a hawker with boxes full of rich silks and gay ribbons is a most important event, and creates excitement enough to relieve one day at least from intolerable tedium.

These hawkers, like their brotherhood in Europe, are notorious for asking very much more for their goods than they will take. A safe rule is to divide their demand by six and offer the product, which will in most cases be accepted.

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LXIII.

A Seller of Bangles.

THIS is a distinct calling in India. The natives who practise it come, with few exceptions, from Yappanum and Colombo. They are styled Marcayars and Jonensa Maupillas, and observe the religion of "Andan," or the Supreme Being. The bangles that they sell consist of coloured glass, and are of two qualities. The common or inferior kind, worn by the lower native women, are made in India; a better kind, patronized by higher classes, are manufactured in England. There is no ornament more esteemed by the Indian woman of low caste than the bangle, and she is made as happy by an armlet of coloured glass as is the European beauty by a diamond bracelet. But the use of the bangle is common to all classes in India, Hindoo and Mahomedan, rich and poor. The poor wear plain sets of ten or twelve rings, the rich fewer perhaps, but those richly ornamented by real, or imitation seed pearl, or by designs in sealing-wax, which is gilt or silvered, very ingeniously and beautifully. Bangles are worn in maidenhood and by wives, but not by widows; and one of the most mournful and affecting ceremonies connected with widowhood is, after certain days have elapsed since the death of the husband, to visit the place of cremation or burial, and to break the bangles previously

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worn. After this no bangles can be used by a widow, except in those lower classes of Sudras who admit of re-marriages without loss of caste, or station in life. The hawker of bangles shown in the plate, belongs to the lower classes only. Bangles for the rich are supplied by women, who take them to the female apartments and put them on; an operation which, considering the smallness of the glass rings in proportion to the hand and their very fragile character, requires no little skill. These women, like all frequenters of zenanas and harems, are retailers of gossip, and have also a reputation for intrigue which is not perhaps undeserved.

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LXIV.

A Travelling Beggar.

Itinerant beggars are extremely common throughout India. By birth they are of a servile caste, who spend their lives begging from door to door. Many, like the individual in the accompanying figure, carry bottles or jars filled with water, which they state has been brought from the sacred Ganges at Benares. With this they pretend to cure diseases, and such is the supposed efficacy of the Benares water, that many impostors contrive to support themselves by palming off common water for that to which the natives absurdly attach so much importance. Persons under religious vows, having bathed in the Ganges at Benares or Allahabad at the same period, fill jars with the water, and make vows to pour libations of it at all, or several of, the sacred shrines of India. These, for the most part, are Ramishwur, or Ramisseram, on the south coast of India; Tripetti, a shrine in the Nellore district of Madras; Toljipoor in the Deccan, Dwacka in Gugeruttee. The faith with which these arduous journeys are performed, always on foot, by men and by women, at all seasons of the year, and the privations and sufferings voluntarily endured, are worthy of a better cause and a purer creed.

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LXV.

A Woman carrying Water.

THE supply of fresh and pure water in India is one of the great necessities of life. Although water is generally carried by a class of men called *Bheasties*, a representation of one of whom will be presently seen, women not unfrequently perform this office. The regular Water Woman is a Pariah by birth, who, from a child, becomes thoroughly acquainted with the method of drawing water from wells and tanks for the use of families. She engages in the service of Europeans, her work being strictly confined to supply water for all domestic purposes. She carries it in a large earthen vessel on her shoulders, as shown in the plate, or on her head, and the office necessarily entails much hard work in all households where such a servant is employed.

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LXVI.

Snake-Charmers.

These men, though of a very low caste, observing the tenets of Vishnu,—if Hindoo, but frequently also Mahomedan,—have yet attained great celebrity by their tricks with snakes, for their operations are truly nothing more or less than clever juggling. That the snakes which they keep in captivity, and whose fangs when the species is venomous are drawn, are however in a measure influenced by the sounds proceeding from a pipe or flageolet, is as undoubtedly true, as that the charming of snakes out of holes in walls, etc., is in the majority of cases a deception. We have heard, from more than one resident in India, that this is a legerdemain operation, so quickly and skilfully performed as generally to defy detection. An officer informed the writer, that he discovered the *modus operandi*, his suspicion having been aroused by the excessive anger manifested by the snake-charmer, when he found that a snake which he had extracted from a hole under the roof of the officer's house had been killed. Having drawn two large cobras from interstices in the wall, which he had carefully deposited in a basket near him, the officer ordered his

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servant to kill the next snake that he put there. This was done, and when the officer vainly endeavoured to appease the snake-charmer's anger at the death of the reptile, by observing that if the cobras which he lured from his dwelling were truly wild, they could not be of any great value, he felt certain that the whole affair was a trick. And so it turned out; at least in this case, for the snake-charmer was actually caught in the act of drawing a cobra from his waistband, which was to have been juggled from a hole in the wall. There is, however, no doubt that these fellows exercise a certain power over snakes, and especially over cobras; of which the following anecdote is an example:—

A large cobra had established itself under a thick palm-bush in a garden of a friend of the writer's, and became a nuisance. It was however so wary, especially after it had been wounded by small shot, that it could not be killed. A set of snake-charmers undertook to catch the snake, and having been searched and divested of all clothing possible, began their work, being watched by their employer. In a short time the snake showed himself at the mouth of his hole, but it was a long time before he would venture out. As he did so eventually, one piper retreated playing, the other stepped gently behind, and watching his opportunity threw a coarse blanket over the reptile and seized its head. The fangs were at once extracted; and thus rendered harmless, the snake, a very fine one, was reserved for exhibition.

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LXVII.

Madras Jugglers.

INDIAN Jugglers are deservedly highly celebrated for their marvellous dexterity. Eschewing the adventitious aid of complicated mechanical contrivances, they will sit down wherever requested, and go through a series of performances which are of so surprising a nature, as to elude all attempt at discovering the manner in which the tricks are performed.

Among the most remarkable is that of growing a mango-tree. An officer holding a high appointment in India, and who has been mentioned very honourably in the despatches during the late mutiny, stated to the writer that on one occasion, when desirous of entertaining some friends who were staying with him, he called in a party of jugglers, and desired them to grow a mango-tree in his courtyard. To this, as the yard was paved with large stones, they demurred, but upon being pressed, at length undertook to accomplish the seemingly impossible task. A spot having been selected, over which, as our informant stated, elephants and horses had been passing continually up to the period of the jugglers' performance, the latter sat down, and

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having gone through some incantations to their god, up rose the mango-tree from between the interstices of the stones, buds becoming leaves, until it had attained the height of about six feet. Nor was this all; for the spectators, desirous of ascertaining how the trick had been performed, sent for pickaxes and spades, to remove the stones, when, to the astonishment of all, the mango-tree was found firmly rooted in the ground, and so sound and healthy, that the officer caused it to be transplanted to his compound. The jugglers, as may be supposed, attribute their power to spiritual influences. In the present case the performance was so astounding, that our friend was desirous of taking the jugglers with him to Calcutta, promising a large remuneration; they, however, much to his surprise, declined going, alleging that their spiritual power only extended over a certain portion of India. It is right to state, that such juggling as is here described is by no means common, the performances of Indian jugglers for the most part being confined to tricks with swords, balls, etc. Another trick sometimes presented is, to pretend to have quarrel with one of the numerous boy spectators, catch, and place him under a basket; the juggler then stabs the basket with a sword through and through, the boy's cries and groans growing fainter, till at last, being supposed to be dead, the basket is kicked away, and no boy appears. The trick is the more remarkable as the bare ground is used, and the jugglers have no mechanical contrivances, such as are used by their European brethren.

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LXVIII.

A Brahmin Beggar.

THIS man is of the Canoja Brahmin or Cayast caste, and generally wears a tiger's hide and a ragged piece of cloth in the form of a cummerbund. The tribe are professed mendicants. At an early age they proceed to the mutts of Gocool and Bindraban, where for the fee of five rupees they procure the stamp of the seal of Vishnu on damp clay; provided with this talisman, they go forth as mendicants to the different holy places in the north and south of India. They are for the most part rank impostors, pretending to work miracles and to possess the power of transmuting the base metals into gold.

The beggar depicted in the accompanying photograph bears the marks on his body of his caste. They represent the Trisool, or Trident of Vishnu. In his right hand is a species of guitar, in his left castanets, with which he accompanies himself when he sings on his begging journeys. His songs are hymns in praise of Kishna, and are frequently by no means over-melodious. The guitar has four or five strings, which are tuned to a chord, which the performer continues to strike, thus producing a monotonous, but, in reference to the music, not unpleasing accompaniment.

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LXIX. to LXXII.

Hindoo Dancing Girls.

These sketches represent a party of these celebrated girls during their performances. The dancing or nautch girls of India are all of a servile caste, and are sold at a very early age to women who train them to dance, or rather, as will be seen by the second and third photographs, to go through a series of attitudes more remarkable as illustrative of extraordinary suppleness than for grace or elegance. Contemporaneous with this training, is another of a religious nature, every girl being made to attend some temple of Vishnu for a certain season, at the expiration of which, she is cauterized with a mark on her shoulder by the officiating Gugangar, or churchwarden, who pays a fee of ten pagodas to the girl's keeper for her services in connection with the temple. These consist principally in singing at festivals in honour of the heathen deity. The girl now subsists partly from the fees allowed her from the funds of the temple or pagoda, and partly by engaging to dance at houses. She also obtains rice-balls, cakes, and whatever else may be offered to the heathen deity, in large or small quantities, as also san-

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dals, garlands of flowers, etc. If she is attached to the temple of Siva, she only receives a share of rice-balls, and a portion of the offerings made by worshippers to the god on festivals. The distinctive feature of the girls serving in the temples of Vishnu is a circle stamped on their shoulder, and that of those attached to the temple of Siva, the figure of a bull impressed on the hand. These dancing girls are extravagantly fond of ornaments; all wear a profusion of bracelets, armlets, and anklets, and many jewels in their nose; they have also a great passion for playing at cards, the game being a kind of whist, very complicated, as there are eight suits, and eight honours in each suit of Hindoo cards.

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LXX.

Hindoo Dancing Girls.

THE performance represented in this Plate and LXXI. consists in the girls first turning backwards, their hands resting on the ground. These are kept stationary, while their feet, moving to the time of the music, describe semicircles to each side; and when the body has reached the extreme of possible extension to one side, it is brought back by a twist of the wrist, which appears to result in little short of dislocation. The movement of the feet however again commences, and is continued as long as strength endures. The only music to these performances is a monotonous song, without words, by the women behind, accompanied by a drum, tenor, and bass, and two drones—tenor and bass—which seem to be wanting on the present occasion. The time is admirably kept, and assists the dancers very considerably.

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LXXI.

Hindoo Dancing Girls.

THIS represents one of the foregoing girls, whose body is arched, with her face turned towards the spectator. The length of time that one of these girls will remain in this position is extraordinary, and can only be explained by their being trained from a very early age to distort their bodies into all possible attitudes.

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LXXII.

Hindoo Dancing Girls Resting.

THE perfect lassitude apparent in these girls after having gone through their performance, compared with their appearance before it, as shown in Plate 69, makes it evident how severely their muscles have been tried during their dancing exhibition. Many of them in a state of repose would make admirable models for the sculptor.

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LXXIII.

Roadside Devotion.

THIS photograph represents an every-day incident in India. The kneeling figure is a Hindoo praying to the image of a monkey rudely carved on a stone by the roadside. The great change that has taken place in the religion of the natives of India is the passing from the worship of one true God, which was the original leading Brahminical doctrine, to the adoration of a crowd of deities, represented in many cases by numerous animals set forth in the *Purana*, or text-books of the new creeds. The monkey-god here represented is Hunooman, the demi-god who, as related in the Ramayun, assisted Ram, monarch of Oude, in his conquest of Ceylon; and brought mountains from the Himalayas to fill up the strait between India and Ceylon, at the spot now called "Adam's Bridge." Hunooman has many votaries, and is the especial patron of thieves. He has a temple to his honour outside every Hindoo village, which is generally used as a place of shelter by travellers.

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LXXIV.

A Native Band.

THIS picture represents a company of native musicians playing on various instruments, more remarkable for the noise than for the harmony that can be elicited from them. The figure on the left, with a white turban, is beating time on an earthen pot. The natives of India, like other Orientals, have no notion of the complicated harmonies of Western nations, but some of their simple airs are not wanting in melody, and a few of these have found their way into this country. Such a band, however, as is here represented, usually succeed in producing little more than a monotonous and most wearisome repetition of uncouth noises.

It is much to be desired, we think, that some good musician, not repelled by the uncouth performances of native bands, should investigate the higher order of Hindoo music, and especially the sixty Rāgis with their accompanying Droopuds and modes of songs. Many of these are curious and beautiful, especially the music of Rajpootana and Northern India, which has a national character. It is generally supposed by Europeans that the music of India has no science; but this is a great but popular error. The system of original notation and scale of seven notes is the same as that of Europe, but the

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divisions of notes into semi- and quarter-notes, produce those mournful cadences in the minor keys, which are often strikingly original and beautiful. The Hindoo scientific works contain many elaborate treatises on music, which are read and taught by professors of singing and instrumental music, who are usually Brahmins. Among these, and Mahomedans also, very fine rich voices are frequently met with; and at all native courts, public singers, male and female, are paid servants; their wages depending upon their accomplishments, and varying from £50 to £500 per year, with occasionally valuable estates and grants of land.

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LXXV.

Shoeing a Bullock.

BULLOCKS are very much used in India for drawing close carriages, and as the roads are extremely hard, and the distances that the animals travel great, it is necessary to protect their hoofs by iron shoes. The shoeing process is performed, as will be seen, by casting the animal, who when his legs are tied securely together submits, if not placidly, at all events quietly to his fate. The bullocks are driven by a rope passed through the cartilage of the nostril.

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LXXVI.

Drawing Water at a Well.

THIS represents the ordinary manner of drawing water from a garden well. A leather bucket is attached to the rope which is seen to go over a common pulley, the man on the left pulls up, and the one close to the well is prepared to receive the bucket and empty the water into the reservoirs. In the Eastern gardens the beds are made lower than the walks, and the water is so conducted as to be allowed to run over and cover the beds alternately. For irrigating extensive areas the leather bucket is larger, and is drawn up by two or four bullocks, according to size and the depth of the well. By this means about an acre per day can be irrigated; and this is the usual method of raising water for gardens.

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LXXVII.

The Bheastie, or Water-Carrier.

THIS individual fills a most important office in India, an abundant supply of good water being one of the greatest necessities in that country. The Bheastie is of the Teloogoo caste, and a worshipper of Vishnu. When unable to earn money by carrying water, they engage themselves as palanquin bearers. The regular Bheastie carries water in a skin over one shoulder, but in the sketch the water is in the two earthen pots, or, as they are called, *Chatties*. The stick over the shoulder is a piece of split bamboo.

Another water-carrier, or Bheastie, employs a bullock, on each side of which is slung a large leathern-bag, of a shape peculiarly adapted to the bullock's side. The water is poured into an orifice-tube at the top, and is let out by a hose at the bottom of the bag. By this means a large quantity of water can be carried about easily.

Bheasties are attached to every company of every regiment, Native or European, and accompany it on the march or into action; in the latter cases often displaying great endurance and courage in supplying wounded men with water while under heavy fire.

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LXXVIII.

Spinning Cotton.

THE natives of India are very dexterous in spinning cotton to almost any degree of fineness, using very rude machinery. Cotton, as the papers have recently told us, may be cultivated in almost all parts of India, and the vast tracts of black alluvial soil which exist in various parts of the peninsula are especially favourable for its growth. The men clean the cotton, and the women spin it, employing a wooden wheel such as is represented in the photograph; and although their machinery is of a very primitive character, the thread which they produce is wonderfully fine and equal.

In the plate, the woman spinning is producing the common coarse yarn, used for the coarse calicoes worn by the lower orders. Finer descriptions of yarn can only be spun under cover; and the very finest, for muslins, in a darkened room, the floor of which has been watered so as to produce moisture sufficient to soften the cotton. Yarns thus spun are of a wonderful degree of fineness, and we observe it lately stated, that a pound of cotton had been spun into yarn which would measure two hundred and fifty miles. It is of such yarns that the celebrated muslins of Dacca, Amurchinta, etc., are made.

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LXXIX.

A Dooly (used for carrying the Sick).

THIS is a representation of a conveyance unhappily well known by many English officers, who have been borne in it, when wounded, from battle-fields. It is made of canvas painted white, with side flaps, and is carried like a palanquin. Though Englishmen who have not been in India have not seen a real Dooly, it is now so well known that it would be almost impossible for any one to fall into the ludicrous error made by a Member of the House of Peers some years ago, who in the warmth of debate, when describing the savage conduct of England's enemies in India, wound up his speech by declaring with indignation, that after the battle, the ferocious Doolys rushed down the hill and carried off the wounded.

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LXXX.

The Midday Meal.

THIS represents a house-servant eating his dinner, while his wife keeps off the flies with a fan. The meal is of rice seasoned with some condiment, and eaten with the fingers. In the southern portion of India rice forms the prominent feature in the cookery of the lower classes, but in the northern provinces unleavened bread of wheat or Jowaree flour, and flesh of various animals is largely eaten. The couple seen in the sketch being Hindoos, are not allowed to eat together, for in none of their daily observances does the prejudice of caste so strongly appear as in eating. The meals of domestic servants in India are generally eaten in the yard. It will be observed that the man's head is uncovered whilst he is dining, his turban lying to his left beside him. The fan in the woman's hand is made of a palmyra palm leaf.

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LXXXI.

An Ayah, or Ladies' Maid.

THE Ayah is too well known to need description. Her figure is now familiar to Englishmen, as she is often brought to this country in charge of English children, to whom she is generally devotedly attached. In the Madras Presidency the Ayah is generally a woman of Pariah caste, and is prepared to perform all kinds of work. Many, indeed most, are very accomplished ladies'-maids; and as such, and in charge of children, are highly valuable and useful servants.

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LXXXII.

The Cook and his Assistant.

THE Cook in India is by no means a lovely-looking being. Indeed the adage, God sends food and the Devil sends cooks, seems especially to apply to that country. But it is only due to them to state that few European cooks would, with such a modest *batterie de cuisine*, turn out so good a dinner. Give an Indian but a couple of saucepans, a ladle, and a knife, and he will serve you a wonderful dinner—that is, palatable and piquant; but you will do well not to investigate its cleanliness too curiously. Those who have travelled long and far in India also, will bear willing testimony to the marvellous efficacy of cooks in camp; how, day after day, after a long and tedious night-march on foot, the cook is prepared with breakfast on the arrival of his solitary master, or the regimental mess; how, in the hottest of hot suns, dinners frequently of scientific construction—curries, soups, made dishes of all kinds, and pastry, are cooked, and admirably cooked, in the open air, three stones serving for the fire-place of each saucepan. Grateful indeed are the memories of such repasts, and all honour be to the authors of them.

In our picture, the Cook is seated at the table cutting up vegetables. The figure on his left is his Assistant, who cleans and washes the cooking utensils, and makes herself generally useful to the Cook. A few of the kitchen utensils used will be observed in the sketch.

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LXXXIII.

Servants.

The felicitous reply made by the rich man in England, who, when it was suggested that he could live very well without the numerous retinue of servants by whom he was surrounded, answered, "True, but could they live without me?" does not hold good in India. There many servants are indispensably necessary to Europeans, who, from the moment that they land in India until they leave that country, surrender everything appertaining to domestic economy into the hands of domestics. Few things, indeed, astonish an Englishman more, in India, than the amazing number of servants that he is obliged to keep; but he soon begins to understand that, owing to divisions of caste, it could not be otherwise; the rules of caste, which cannot be infringed without incurring heavy fines on detection, rendering it impossible for one servant to perform the duties of another. European residents in India frequently despise and refuse native servants; but there are many, and we believe the majority, who prize them highly, and regret parting with them.

Fortunately the wages of these servants, who find themselves, is small,—from four to fifteen rupees a month. The standing figure in the photograph is a Dressing-boy or Valet; those seated, Matys, or house-servants. The general term of "boy" used to servants in India, is from the Hindostani word *Bhaie*, or brother, commonly employed by the natives of India in addressing each other.

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LXXXIV.

Kneeling Elephant.

THIS scarcely requires any description. The elephant represented is a patriarch of his race, and has long been a faithful and useful beast of burden. The figure seated on the neck is the Mahout, who guides the elephant, and touches him up on the head with the piece of iron he carries in his right hand; that at his head is the Runner, who incites the elephant to quicker motion by pricking his legs with the point of the spear in his hand.

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LXXXV.

Camels.

THESE are pack camels, large studs of which, as well as elephants and bullocks, are kept by Government to convey camp equipage, stores, and munitions of war throughout India. A good luggage camel can be purchased at Hyderabad for about one hundred rupees, but they often cost very much more.

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LXXXVI.

Native Cart.

THIS curiously constructed cart is generally used to carry women from place to place. It is provided with a cover and curtains, which may be made to enclose it, and is drawn by ordinary draught bullocks. The driver appears seated in front; a woman and her child are inside. The nose-rope used in driving is seen in this sketch.

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LXXXVII.

Village Butcher.

THIS man exercises an itinerant calling, setting up a tripod by the road-side, from which depends the meat which he has to sell—generally mutton. This he disposes of in small pieces to passers-by, at a price averaging fourpence a pound. The scales he uses are of the most primitive kind, and his weights are often pieces of stone.

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LXXXVIII., LXXXIX., AND XC.

A Toddy-Drawer climbing a Palmyra Tree; a Toddy-Drawer Sharpening his Knife; and a Toddy-Seller.

Under the generic name *Borassus*, given by Linnæus, there exists throughout an extremely wide geographical range an extremely beautiful and graceful palm, the straight trunk of which is often seventy feet high, crowned by a crest of fan-shaped leaves. This palm, which bears the scientific name *Borassus flabelliformis*, is very common in India, and, among the almost innumerable variety of trees, is certainly one of the most useful, as there is scarcely any portion of it that is not made subservient to the wants of man. So manifold indeed are its uses, that in a poem, entitled Tála Vilásam, it is stated that the palmyra may be applied to no fewer than 801 different purposes, and even then the catalogue is not to be exhausted. Under these circumstances we shall not attempt to do more here than to give a brief account of the speciality referred to in the accompanying views, which represent the extraction of toddy from the palmyra. It is necessary to premise that the male and female flowers of the palmyra are generally produced on two different trees, but occasionally they

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are found on one individual tree. The difference of sexes in the trees is not observable until the inflorescence has appeared, which is generally when the tree is about fifteen years old. At this period, palmyras are said to have attained their majority, and from this time they commence yielding toddy. This name is given to a sweet and refreshing liquor, which exudes from incisions made in the tree.

As soon as the inflorescence appears, and before the spathes burst, the toddy-drawer, represented in No. 88, provided with a piece of leather to protect his breast, knives, and strips of tough jungle-vine or buffalo-hide, commences his operations. Forming a loop with these, he puts his feet in it, stands close to the tree, stretches himself at full length, clasps it with his hands, and pulls his feet up as close to his arms as possible; again he slides up his hands and repeats the process, until he gains the top of the tree. Arrived at the summit, the toddy-drawer lays his climbing apparatus across a leaf-stalk and commences his cutting operations. These consist, in the first place, of shearing off with a crooked knife all that part of the tree from which spring the foliage and inflorescence. The various spathes are supported during this operation by being tied up by several thongs to the footstalks of uncut leaves. When the pruning is completed, thin slices are cut from the points of the spathes on three successive mornings, when in about eight days a clear sweet liquor flows from the wounded parts. This is the famous toddy. The precise period of flowering is indicated by flocks of birds chattering among the palmyras. The toddy is received in earthen pots, called chatties, and the operation of slicing the spathes is repeated until the entire spathe is sliced away.

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The taste of toddy is peculiar. When drunk very early in the morning, it forms a pleasant and delicious drink; perfectly fresh, it acts as a gentle aperient, and is considered useful to delicate constitutions.

When boiled down, it forms a sugar, called jaggery or goor, which is afterwards refined. Fermented it constitutes an intoxicating beverage, held in great esteem by the natives. Several pints, however, must be drunk before intoxication is induced. Toddy is also distilled into arrack, and makes an excellent kind of yeast.

The genuine toddy-drawer in India is by birth of the Shanar caste (or experienced to draw toddy), and as he devotes himself to this business from boyhood, he attains a skill in climbing the loftiest trees which is most remarkable.

Besides the juice extracted from trees, the toddy-drawer gathers the leaves of the trees, which are employed by the natives for thatching purposes. Toddy is now extensively used as yeast. It is also distilled into arrack, and made into vinegar.

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LXXXIX.

A Toddy-Drawer sharpening his Knife.

We may here state that the Toddy-Drawer appertains generally to a low caste. All observe the religion of Siva, and make offerings of food to their deities. They generally reside in the suburbs of villages.

The Drawer represented in the sketch is a very old hand; he is sharpening his knife on a piece of wood.

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XC.

A Toddy-Seller.

TODDY is in such general request, that it is customary to erect temporary toddy bazaars, which are frequently kept by women. Toddy after having undergone fermentation is, as we have stated, in most request. One hundred gallons of toddy will produce by distillation about twenty-five of arrack.

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XCI.

Wrestlers.

THIS exhibits a company of Wrestlers contending for prizes. Wrestling is a favourite amusement in India, especially among the native soldiers, who receive great encouragement and support from the European officers. The mode of wrestling, as will be seen, differs essentially from that practised in England, no "*fall*" being complete unless one of the wrestlers is turned completely on his back. The greatest struggles, therefore, most frequently take place on the ground, the efforts of the contending parties to achieve and resist the last result being remarkable for strength and agility. In these exercises, particularly in wrestling, the people of Oude are the most accomplished in India.

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XCII.

Dancing Beggar.

THIS is one of the many tribes of beggars in India. The woman who is dancing is covered with a profusion of common ornaments, and is of the poorest class. The man on the left is beating a tomtom. The figure on the left has two small bells, and the man in the background small cymbals. The men sing, accompanying their voices with these instruments.

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XCIII.

Driving out an Evil Spirit.

The poor old woman with dishevelled hair has got "something the matter with her," and has in consequence sent for the Astrologer, who is seen in the picture exercising his calling. The seated figure in the background is a Cowherd. So-called "Drivers-Out of Evil Spirits" are very common throughout India, and the belief in the "possession" of persons, temporarily or permanently, by evil spirits of various degrees, is universal, both among Hindoos and Mahomedans of all parts of India, more especially the lower orders.

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XCIV.

Berar Bullocks.

These bullocks are from Berar, a great cotton-growing country at the north of, and about 250 miles from, Hyderabad. The animals are larger than the ordinary description of bullocks, and are renowned for their strength, beauty, and powers of endurance. They generally cost from £5 to £12 each. They are used for agricultural purposes and draught, and, until the substitution of horses for bullocks in field-batteries, were employed for the artillery. Four bullocks to each six-pounder gun, or six in long marches; with larger proportions for siege guns, for the transport of which they are still continued. The bullocks of Berar are remarkable for beauty of colour and good breeding, and are frequently of very large size, larger indeed than English oxen.

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XCV.

Natives with Bear.

THE neighbourhood of Hyderabad abounds with bears, some of which are entrapped when young, and taught various tricks. The man standing in the background collects money from the spectators in the little earthen pot which he holds in his left hand.

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XCVI.

Horse-Keeper, with Arab Pony.

This is one of the Arab ponies used by officers for riding in India. The man is a Horse-keeper, in his usual *stable* dress, and is a strong contrast to the smart groom of this country.

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XCVII.

Roadside Sketch—"La Chasse."

THIS will remind the traveller in Italy of similar scenes that he has witnessed in that country, which are best seen at a considerable distance. The operation depicted is extremely common in India, and may be seen any day going on in full vigour near Bazaars. The natives of India cannot plead the excuse made by those inhabiting cold climates, that they foster vermin for the sake of the warmth they create.

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XCVIII.

Mummers during the Mahomedan Festival of the Mohurrum (the Tiger).

THE Mohurrum is a celebrated mourning festival, held annually in remembrance of the first Mussulman martyrs, Hassein and Hossein, the two sons of Fatima and Ali, from whom the entire race of Syuds have sprung. Hassein was poisoned by an emissary of the usurping Caliph, and Hossein, the last victim of the descendants of the prophet's family, underwent a cruel death, after most severe sufferings, on the tenth day of the Arabian month Mohurrum. It is the anniversary of this catastrophe that is strictly solemnized. Mahomedans are divided into two distinct sects, called the Sheehas and the Soonies. The former believe Ali and his descendants to be the lawful successors of Mahomed, whereas the latter are persuaded that the Caliphs, Abubekr, Omer, etc., are the only successors worthy of credit. Hence, quarrels and animosities are avenged during the Mohurrum. The festival begins on the first day of the new moon, and lasts for ten days. Representations of the mausoleum erected over the remains of Hossein, made of

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ivory, ebony, sandal-wood, bamboo, paper, and in some cases of silver filigree, are exhibited and carried in procession through the streets. Mourning assemblies are held, and preachers are engaged to deliver discourses daily, descriptive of the lives and deaths of Hassein and Hossein. Then follows a procession in honour of Hossein's horse which was killed; and finally, on the tenth day, the representations of the Mausoleum are deposited with funeral rites in the public burial-ground. During the entire festival mummers of all kinds perform prominent parts, the Tiger, depicted in the sketch, being one of the most common. The part is generally taken by an athletic young fellow, who is naked, except a tight pair of drawers. He is painted all over with brown and yellow stripes in imitation of a tiger's skin, his face being made as ferocious as possible. He has a strong rope or chain round his wrist, which is held by an attendant, usually a friend, while another holds up a long tail. Two or three men with drums accompany him. "The Tiger" frequents the most crowded streets, or assemblies of people, and his charges into crowds, especially of women and children, produce terror and merriment. These "Tigers," partly by religious frenzy and excitement, and partly by intoxicating drugs, sometimes become really mischievous; and instances have been known, not only of their biting people, but killing with their teeth, sheep, goats, or lambs cast before them.

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XCIX.

Mohurrum Mummers (the Nanik Shah Beggars).

HERE we have a band of men attached to the Mohurrum Mummers dressed as beggars: their faces are covered with wood-ashes, and their arms decked with ribbons. The little boys in the foreground are carrying small cups to receive donations, for these mummers, as well as those represented in the preceding sketch, go from house to house and shop to shop, during the first days of the festival, soliciting alms, while they sing Marceias, or hymns, to Hassan and Hassein, and recite passages from poems descriptive of their deaths. On the latter occasions, one of the party reads from a book, while the rest, at intervals, beat their breasts, with cries of "Hassan, Hossein! Hassan, Hossein!" "Doola, Doola!" ("O Bridegroom!"), etc. Many of these groups of mummers are most picturesque, others grotesque and frightful. All collections of money are kept till the end of the festival, when each party of mummers, or it may be the whole of a regiment or township, or ward of a town, throw their collections into a general stock, and make a feast, to which all are invited, and usually all the poor of the neighbourhood, and all comers, without distinction, are heartily fed.

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C.

Mummers during the Hindoo Festival of the Dusserah.

THIS festival, called also Doorja Pooja, is supposed to have relations to the Autumnal Equinox. It commemorates the victory of Devee, or Bhowanee, the wife of Shiva, over the monster Maheebasoor. Images of Devee are worshipped for nine days and then thrown into the water. The Hindoos observe this festival by washing their bodies very early in the morning, after which they worship their household gods, and pray for their protection. At noon they dine with their relatives, and in the afternoon visit the temples in procession. At night there is a general illumination. During the previous nine days the devotees keep themselves holy, and engage the Brahmins to recite hymns before their goddess. On the ninth day, at every temple sacred to the goddess, a holy fire is made, which is fed by clarified butter. The celebration of the Dusserah owes its origin to the Panduwas, the five sons of Panduo, having selected this day as auspicious for making preparations for the great war with their paternal cousins the Kourawas, which they entered upon after having undergone an exile of twelve years. As in the Mahomedan festival of Mohurrum, the Dusserah, in the south of India, has become a kind of carnival, in which parties of

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mummers of all descriptions take part. The figures in the Plate are a party surrounding Bhowanee, who is in the centre with a high tiara. The male figure on the right, with a large stuffed paunch and a tow beard, is the fool, or jester of the party, whose witty sayings, often of a "free" character, are usually very popular with the crowd.

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